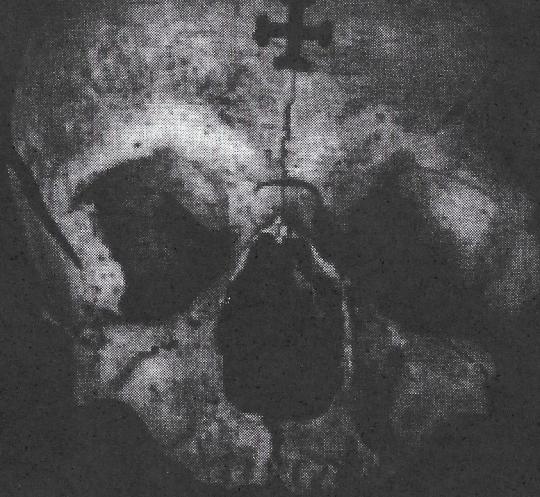


† The Gospel According to † BLOOD AXIS

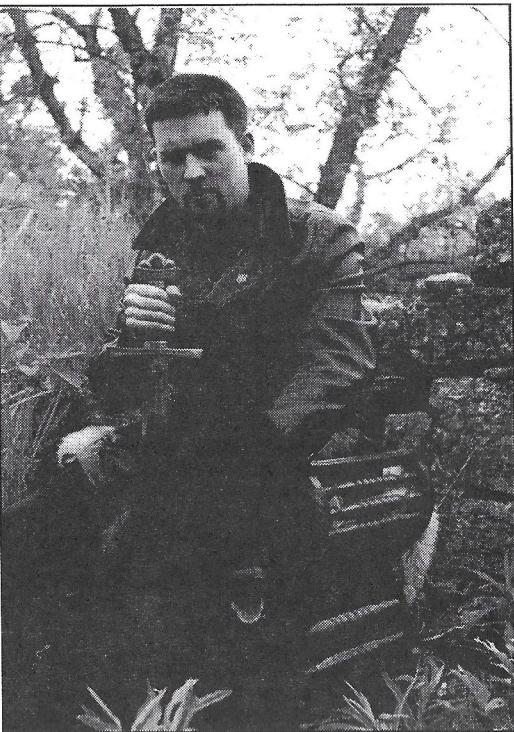


"Blood Axis is an attempt to explore a spirit of strength that is the key to all our work. It's elusive but then again I don't feel like I have any choice but to continue toward my destiny, gladly and with no remorse"

† An interview with Michael Moynihan †

Blood Axis first came to my attention sometime in 1993 with the inclusion of several tracks on Cthulhu's *Lamp of the Invisible Light* compilation, alongside tracks from Sol Invictus, Autopsia and others. Of course, since 1989 Michael Moynihan had been collaborating with Boyd Rice as part of NON, and appeared as one of his friends on *Music, Martinis and Misanthropy*, while Boyd, in return, contributed vocals to those early Blood Axis tracks. Several Blood Axis compilation appearances followed, and a split single with fellow Austrian comrades Allerseelen, but it wasn't until the tail end of 1995 that a full length Blood Axis CD was released.

Entitled *The Gospel of Inhumanity* it surpassed all expectations blending classical and rock instrumentation, with a strong European sensibility, into a challenging and evocative whole. Lyrically, it draws upon the works of Ezra Pound, Friedrich Nietzsche amongst others, while Charles Manson provides a monologue to one track. Many of Blood Axis' obsessions - war, strength, power - are prevalent on this recording. Perhaps, a more apt description would be to label it as a musical articulation of the esoteric elements of fascism. Encased in a lavish sleeve *The Gospel of Inhumanity* is a supreme piece of work. A meisterwerk, if you will.



Michael Moynihan, 1995. Photo by Karen Taylor.

Aside from Blood Axis, Michael Moynihan has become a pivotal figure in all things heretical. He inaugurated Storm Productions as a means to publish *Siege: The Collected Writings of James Mason* - a mammoth tome edited and compiled by Moynihan himself. In 1994, together with Mason's Universal Order and the Manson Work Group, Moynihan was involved in releasing a collection of previously unreleased songs from "talented folk-singer" Charles Manson. Unlike countless others who draw on Manson as a symbol of rebellion or for mere shock value (yawn) Moynihan's take on Manson is of a philosopher attuned to something deeper, something more esoteric - something more than just a t-shirt on a serial killer loving youth. An active member of the Church of Satan, in 1994 he was ordained to the level of Priesthood by its founder, Anton LaVey. At present he is researching a book dedicated to Varg Vikernes and other affiliates of the Norwegian black metal scene who seem hellbent on reverting their homeland back to its pagan roots. With an interest spanning National Socialism, Satanism and paganism, Select magazine went so far as to name Michael Moynihan as the link between American racists and Norwegian Satanists. Why? According to Select magazine, Michael Moynihan "steers industrial/noise and neo-Nazi exponents Blood Axis." Is he a Nazi? Who knows, but Cthulhu Records assure me that several German packaging companies weren't too enamoured with the swastikas in the booklet accompanying *The Gospel of Inhumanity*. Unlike various punk groups, or even Throbbing Gristle, he's yet to claim he's limiting its power by snatching it back. Still using an age-old religious symbol, such as the swastika, means he must be a Nazi, right?

We met up with Michael Moynihan via the postal service where he responded to the Compulsion questions with frank and eloquent answers clearly explaining his beliefs and work. Ranging from his formative musical projects, his multimedia company Storm Productions through to the release of the much awaited debut album, and much more besides. You may not agree with his beliefs, or like what he has to say in this extensive interview, but irrespective of your viewpoint you can't deny that his forthright answers display a sense of purity that cannot be ignored.

Could you provide some background information on yourself and what, if any, were the formative influences on your world view that straddles a wide range of influences?

My background won't reveal much about me, I'm afraid. I was born in the Year of the Fork, 1969, in Boston, Massachusetts. I grew up there in a fairly normal household, although I knew I was not going to finish school from a young age. This wasn't due to any problems with the work, but rather I had no respect at all for the teachers and 99% of the other students. I dropped out on my 16th birthday, the first day it was legal to leave. Off and on during 1987-1989 I lived in Antwerp, Belgium in a factory building next to Club Moral, who at that point were very active in doing power electronics music and fairly extreme performances. In the spring of 1989 I returned to the States and have remained here since, although I try to go to Europe as much as possible (unfortunately it's nowhere near frequently enough). Blood Axis was also conceived in 1989, but the first few songs were not recorded until a few years later. It's been slowly progressing ever since. As for influences, this is very hard to pinpoint. There are many things I've identified with since a young age but I don't think they pushed me in any direction that I wasn't already headed for on my own. I've always respected Nietzsche above most other writers, but I think reading his books as a fifteen year old just confirmed what I was instinctively thinking anyway. Of course there are innumerable people and things I've been impressed with over the years, although I wouldn't want to imitate them. Encountering others with strong vision just makes one more determined to resolutely follow your own unique path of unchangeable fate.

During the eighties you produced music under the monicker Coup de Grâce. Could you provide a brief history of that project, and any other musical endeavours you were involved with prior to Blood Axis?

I started doing electronic music when I was fourteen or fifteen, mostly very primitive in nature. I began recording it on two track cassette and needed a name for the project. Believing that there was really no such thing as the law of chance I randomly opened the dictionary and stuck my finger in it, to find it landing on top of the term *Coup de Grâce*, which was perfect: the stroke of mercy or death blow. The music was violent and obscure, and was reflected well in the name, which the average person didn't understand. The only motive was trying to express my inclinations and interests with sound, and at the time these were quite chaotic and disturbed. In retrospect I view it as much too reactionary, but I was only a teenager so considering what my "peers" were up to, I guess it has some merit.

Portions of it may see the light of day on a Cthulhu split CD with Slave State one of these years. I also played in Sleep Chamber for the period during 1985-1987, if I remember right, but I don't consider this as particularly significant. It was an amusing thing to do at the time, but I didn't put very much thought into it.

*"As for my motives,
they are to willfully project
power and strength,
focussed through my
mind's eye."*

Who is Blood Axis? Explain the genesis of the name which, in itself, implies obvious connotations? What are the prime motivations underlying the project?

Blood Axis is myself, and whoever I can recruit to realise a given project. Over the years a few different people have been involved. Blood Axis was originally conceived as *Axis Sanguinarius*, which was more of a propaganda vehicle than anything else. I arrived at the name after giving a lot of thought to creating a title with very loaded connotations. By taking two powerful words and putting them together, the implications spiral out in an even more dramatic way. People have read a lot into the intentions behind it, which is fine. As for my motives, they are to willfully project power and strength, focussed through my mind's eye. Considering the very limited resources at my disposal for the various projects we've done, I think the results have been successful. The extremely loyal and dedicated response we've gotten only confirms my resolve.

Can you explain the significance of the ancient European symbol, the Kruckenkreuz, and what it represents to Blood Axis?

The Kruckenkreuz originates in the soul of pagan Europe, although it was later adopted as a Christian cross, specifically during the Crusades. This impregnates it with a second connotation, as a symbol of the Holy War. In the 1920's it was taken as the sigil of the Order of the New Templars, Jorg Lanz von Liebenfels' ariosophist lodge in Austria. It is still employed as a nationalist symbol in Austria, as well as appearing in Masonic and Christian iconography. It seemed to me a perfect symbol for controlled and contained power—the Will to Power. There are a number of other ways to view it as well: two overlapping swastikas in opposite rotation; four Thor's Hammers projecting out of a centre point; and these only confirm my instincts about adopting it.

Describe the history of Blood Axis up to the issue of 'The Gospel of Inhumanity' and maybe your work with Fire + Ice; NON, and the Electric Hellfire Club?

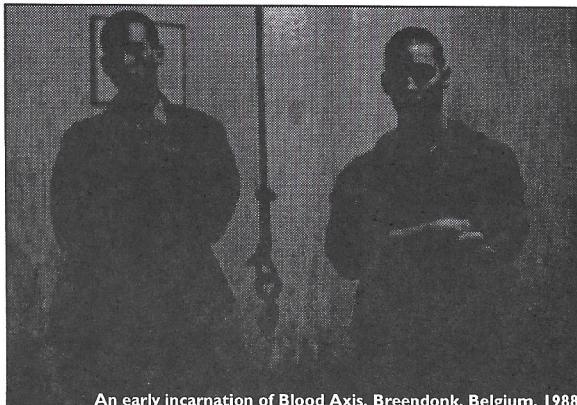
Blood Axis has existed, as I've stated, in a nascent form since 1989. Up until the very end of 1995, we only released a total of four songs. Now, at the beginning of 1996, the first full album is finally seeing distribution. During the years from 1989-1993 I collaborated with Boyd Rice on NON, first for the shows we did in Japan with Current 93, then along with Douglas P. for the *Music, Martinis and Misanthropy* album, and on a few other recorded pieces as well as an installation Boyd and I staged in Denver called *Wotanslager*. However, during this whole period I was formulating the ideas for Blood Axis and it was always prominent in my mind. The intro I did for the Electric Hellfire Club (on the *Kiss the Goat* CD) came about as the singer, Thomas Thorn, has been a very close friend for over a decade now. He originally wrote to me back in the days of Coup De Grâce, and we've been in contact ever since. We think along similar lines in numerous ways, so I was glad to contribute to their record when he asked me. The recent shows where I helped out in Fire + Ice were a result of Bob Williams of the IOT putting Ian and I in renewed contact (we'd spoken and exchanged letters years earlier) and it was a great pleasure to take part in two of their US shows, not to mention spending time with time with them and getting to know Bob, who sadly passed away unexpectedly some months later. He's sorely missed by those who were lucky enough to know him.

How would you describe your debut album 'The Gospel of Inhumanity'? What does the title imply to you? Is there a concept to the album?

The *Gospel* is quite representative of where I've been trying to take Blood Axis—it creates a realm where the ancient and new interact, and there's a balance between beauty and aggression, violence and thought, strength and strife. The title is deliberate heresy: a purge for that which should be culled out and crushed.

Here's a list of individuals whose work has been utilised in recordings by Blood Axis: J.S. Bach; E. Pound; F. Nietzsche; R. Strauss; R. Kipling; C.Z. Codreanu. Is there a common bond or factor that attracts you to these historical figures?

The only common denominator in the people who inspire us is strength and purity of vision and a nobility inherent in that vision. Hopefully Blood Axis carries the torch in its own way...



An early incarnation of Blood Axis, Breendonk, Belgium, 1988

Charles Manson provides a monologue on the track 'Herr, Nun Laß in Frieden'. Can you explain how you became interested in Charles Manson? Furthermore, could you divulge how you became acquainted with Manson and describe the circumstances and the reaction to the Manson interview you conducted for 'Seconds' magazine? What are Manson's prison conditions like?

I've been interested in Charles Manson ever since I read *Helter Skelter* when I was about 15 years old, but I think my view of him is very different from the average person. I don't really care about the Tate murders one way or the other, nor about Manson as an easy symbol of "rebellion" or anything like that. I believe Manson is a man of incredible insight, one of the few truly perceptive people I've encountered. I have been in sporadic contact with him for a number of years, and when he was given telephone privileges early last year I sent him my number and he called regularly once or twice a week until the prison revoked his phone rights and placed him in solitary confinement. The *Seconds* interview wasn't originally done as an interview per se, it was just the conversations we had which I taped. He was often complaining about being edited and censored from television appearances, so I offered to present him in an honest way. The odd thing is that the article has only received a positive response, although it wasn't long after it was published that the prison put him into lockdown and stopped all phone calls. Where he is now he isn't allowed to play or listen to music, whereas before he even had a guitar and could work on projects in the prison workshop, paint pictures, play music with other prisoners and so on. I think the prison was completely caught off guard and frightened when he actually took advantage of all these things at his disposal, and their reaction was to take away all the privileges again as a result.

What, if any, elements of Manson's philosophy do you subscribe to? What exactly is the Manson Work Group with whom you're involved? What are its aims and what projects are planned or have been undertaken?

Much of what Manson has to say I agree with. If you're exposed to enough of his words and ideas you begin to realise that he's incredibly knowledgeable and erudite on a level that is extremely rare among people these days, and this is coming from someone who has a background of prison life. The Manson Work Group was a loose network of people who were trying to expose others to Manson's ideas in a positive way, as opposed to the standard media viewpoint of him as a "monster". At this point the MWG has been superseded by White Devil Records, which exclusively releases material by Manson. The first project was the CD *Commemoration*, and since there have been 7" releases as well as a double CD set of spoken word recordings titled *Manson Speaks*, which offers a totally unique and uncensored experience of letting Manson speak for himself. There are a number of further Manson releases in the works.

Could you recount the problems you encountered in Denver due to your association with Manson?

Besides being under close surveillance, the problems culminated in a visit by the Secret Service one morning, trying to convince me to let them into my apartment so I could be questioned. I was lucky enough to be able to get a lawyer to show up while they were still outside (at this point they were threatening to get a search warrant, and have a SVAT team come down and "rip the door out and empty the whole fucking apartment out on the street"), at which point they told him I was under suspicion of being the "triggerman" in a Presidential assassination plot under Manson's direction. Of course the whole thing was entirely fabricated by them, presumably as an attempt to get information out of me or, at the very least, scare the hell out of me. I finally consented to a polygraph (lie detector) test as I knew I was completely innocent, and so I went with my lawyer to some hidden away Secret Service office on an upper floor of a skyscraper downtown and underwent this. It wasn't pleasant, and the situation got really ugly when the examiner, who was obviously a trained psychological interrogator, claimed I'd "failed" the test, and that everyone else in the "plot" had already confessed so I should do the same. At this point I told

him he was lying, and if they indeed had all this evidence against me, to go ahead and arrest me otherwise I was going to walk right out of their office. This is what I did, and I never heard from them again.

"I believe Manson is a man of incredible insight, one of the few truly perceptive people I've encountered."

although some other agents paid a visit to my father in

Boston and tried to get him

to provide information

against me, but he

basically told them to go

fuck themselves. Since

then I've had a few

strange things happen,

but mostly it's been quiet. I

did tell the whole story to a

journalist in Denver who did a

cover story in the weekly paper

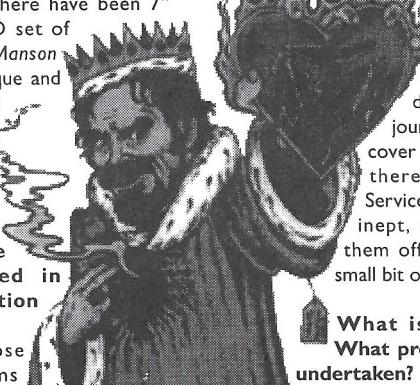
there which made the Secret

Service look incredibly stupid and

inept, and this no doubt pissed

them off considerably, so it was a

small bit of revenge.



Charles Manson by Nick Bougas

What is Storm Productions? What projects to date have been undertaken?

Storm is an umbrella company to release different projects: books, music, art, etc., that I find worthy. So far, four different singles have come out, as well as the new Blood Axis CD (a joint release with Cthulhu), and there are upcoming releases from Changes and Peter Gilmore, among others. We also plan to publish previously untranslated writings by Karl Maria Wiligut and Julius Evola, and possibly the Finnish "ecofascist" philosopher Penti Linkola.

How did you come across the musical works of Changes? Why did Storm decide to release it?

I first heard about Changes during conversations with Robert Taylor, who merely mentioned it in an off-hand way when talking about his adventures in the late 1960s. He seemed surprised when I kept asking if he had any recordings from the period, and dug out a cassette to send me. I was very enamoured of the music from the moment I heard it, feeling it captures a mood and atmosphere that is lacking in most everything you hear nowadays. Bob was even more surprised when I asked if he'd let me release it, but has been incredibly cooperative. I think it's extremely

STORM WARNING!

Here's a brief résumé of interesting items released by Storm:

The Antichrist - Friedrich Nietzsche. A limited edition reprint illustrated by Trevor Brown. Don't bother trying to order; these are long gone.

Siege - James Mason's tome of revolutionary writings. A must-read for all budding berzerkers!

Republic - Freedom Through Ability Early 80's authoritarian electronics from a duo involving the artist of those Jihad role playing games, and the owner of White Devil Records.

David E. Williams - I Have Forgotten How To Love You

Demented orchestral pop songs from Philadelphia's sickest and slickest troubadour.

Changes - Fire of Life Prime vintage folk from R.N Taylor's Process Church related music group.

important to unearth these kind of lost gems as they illustrate that there have always been people putting forth certain strong ideas, even in places you'd least expect it—like the folk scene of the Sixties.

'Siege', the collected writings of James Mason was compiled and edited by yourself. How, and why, did you become attracted to the ideas of James Mason, and specifically the concept of 'Universal Order'? Why did Storm publish the book?

I was fascinated by Mason's writings as they represented a nexus of two areas I was actively investigating: Manson and National Socialism. I don't agree with all of Mason's ideas by a long shot, but I think they are far more important than most of the right wing drivel out there, and the left wing blather as well. The concept of Universal Order transcends both labels, and could be called a search for a real truth beyond simple political ideas. I published the book because I knew no one else would, so in that sense it's similar to the Changes material and many of the other things I hope to release.

What reaction has 'Siege' provoked? Problems encountered? Also, could you describe and give reaction to the 'Universal Order' installation you designed and displayed as part of Adam Parfrey's 'Cult Rapture' exhibition?

Siege gets surprisingly good reactions. Even people who hate the message are fascinated by the scope of it and how brazenly candid it is. It has received more positive attention in "left wing" or anarchist/libertarian publications than right wing ones, as the latter are usually frightened away entirely by the Manson material. The display I created at the Cult Rapture show was in a bunker where Robert Taylor also

displayed some of his paintings along with revolutionary political literature. Everything was very complementary and there was a very forbidden, subterranean atmosphere in our part of the show. There was no negative reaction to the Universal Order installation—if anything the response was quite the opposite. The security guard at the show, who I guess was some kind of Black separatist, shook my hand and said he thought it was the best part of the entire exhibit. It was strange, as I'd really expected there would be an actively negative, and maybe even violent response from people, but they were very respectful towards it.

From what I can glean from your lyrics and your selection of quotations, you appear to express an interest in war; violence and life's struggle. Can you explain your fascination with these topics?

I don't see how you can look at life as anything but war, although it may be in a metaphorical sense. It is this way for me, and I think for anyone who tries to impose there will on an environment which is opposed to you. As Heraclitus, one of the purest philosophers in all history, said: "Strife is justice, and all things come to pass through the compulsion of strife. War is the king and father of all. Some he has shown forth as gods, and others men. Some he has made slaves, and others free." In the Northern European view, the way to the glorious Hall of the Chosen is to die in battle. This seems a far more desirable goal than some place among the clouds full of cherubs and sickly harpists in androgynous white robes.

Blood Axis use much fascist imagery, and the irony of covering Joy Division material wasn't missed, but I've yet to hear you label yourself a 'fascist'. Do you consider yourself a fascist, or are there elements of fascism you feel affinity to?

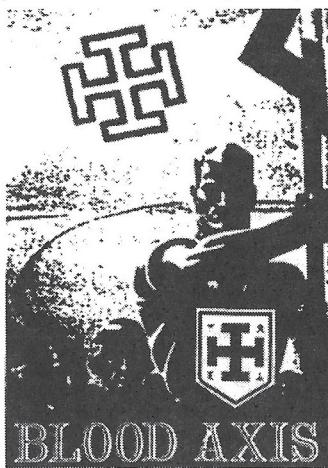
I have no problem with being called a fascist, and I obviously won't deny doing much to encourage such accusations. I am, in fact, getting quite tired of people employing such imagery for effect, and then, when they're called on it, trying to skirt the issue with denials and obfuscations. I will say outright: if fascism will restore some sense of order, discipline and responsibility to the world, then I am all for it.

How did your interest in Anton LaVey and the Church of Satan originate? What is your role

within this organisation? Perusing back issues of the Church of Satan's official journal, 'The Black Flame,' there appears to be divergence between the libertarian and fascistic elements. What is your opinion of the libertarians and their viewpoint currently at odds, it appears, with the higher echelons of the Church of Satan?

I became acquainted with Anton LaVey through Boyd Rice, who took me over to meet him. Up until that point I wasn't very interested in the Church of Satan at all, although I'd read the *Satanic Bible* as a young teenager. At the time I agreed with most everything it says, although I couldn't understand why anyone would want to provide such a message to the masses. In retrospect I can see it as one of the greatest P.R. moves in history, and LaVey is a genius for coming up with the idea and seeing it through. Like any group, there are lots of people involved who I have nothing in common with and no interest towards, but as usual it is the leadership echelon who are worthy of respect.

The libertarian element seems to be culled out to a large degree, and this is good. They appeared to be mainly interested in bickering with people, a parlour room pastime I've got no tolerance for. So goodbye to them, and good riddance.



Both the O.J. Simpson trial and Louis Farrakhan's 'Million Man March' highlighted to the world's media the racial tensions evident in the USA - which even the least 'racially aware' person must have noticed. What is your opinion of the apparent racial divides? What do you see as the future for America?

The U.S. reveals itself more and more every day as a failed social experiment. It's clear that the "melting pot" is in reality a pressure cooker on slow boil. It's a horrifying situation and I don't know what the answers are, or how it will work itself out (which it undoubtedly will). I can see the most desirable solution would be a voluntary separation of the major races here, as well as the creation of mixed areas for those who want to live in them. However, this is thoroughly

unlikely due to the nature of politics and our politicians. I imagine things will get a lot worse before they get better. Many people of European descent are consciously or subconsciously moving farther and farther north, which I think is a good thing as we

"If fascism will restore some sense of order, discipline and responsibility to the world then, I am all for it."

evolved over thousands of years at these latitudes, and feel most at home in such places. I recently relocated to the Pacific Northwest and feel happier here than I've been anywhere else except Europe.

If given the opportunity to apply your world view on a grand scale, what concepts; political systems; ideologies; people would you dispense with? What would you replace it with?

I would have no interest in being a political leader as the position seems inherently tainted with compromise. I would prefer to mind my own affairs and not have to worry about everyone else. As it's been said, the revolution begins at home anyway—a concept that a lot of people proselytising their ideas to others of seem incapable of putting into practice themselves.

I understand you're researching a book focussing on the Norwegian 'Black Metal' musicians and specifically Varg Vikernes (Burzum). Could you tell us about this? What attracted you to these groups?

I took a two week trip to Norway a few months ago and met many of the key people involved in the Black Metal scene, including the ones currently serving prison sentences. I was able to spend two afternoons visiting with Varg Vikernes and we got on very well. My attraction to the whole genre was sparked by reading initial reports about the church burnings and murders, as well as the statements of people like Vikernes who claimed to be attempting to revert their countries back to paganism. As usual when I become intrigued by something, I'm not content to merely read third hand reports and prefer to go to the source. Naturally not all of the people involved are worthwhile or even seem to understand the ramifications of their actions, but certain figures like Vikernes are highly impressive in personality and intelligence. I also quite like a lot of the music, specifically Burzum, Storm, Ulver, Darkthrone, Emperor and Gehenna. They are succeeding more and



Michael Moynihan photographed by Karen Taylor

more in creating very inspiring and moving recordings which reflect their culture and yet are distinctive in style from one another. Hopefully the book might appear by the end of the year.

Could you divulgesome of the prime inspirations behind Blood Axis that people, whose interest has been piqued by this interview, could maybe follow up on?

I don't know if there's much point to my rattling off a list of things I like. In an earlier question you mentioned some of the people Blood Axis has paid homage to in our music, and I think they are as good a starting point as any...

What's in store for the future of Blood Axis and Storm Productions and any other ventures you're currently involved with? Any closing comments you would care to make?

I only hope that the CD will fall into the right hands and reach the people who will appreciate it or become inflamed by it. We are planning more recordings this year, although this is always a struggle as Blood Axis is not a music group in the typical sense of the term. Our real aims lie far beyond music or politics or any similarly transient areas of human life. Blood Axis is an attempt—and certainly a small and halting one—to explore a spirit of strength that is the key to all our work. It's elusive, but then again I don't feel like I have any choice but to continue toward my destiny, gladly and with no remorse.

Contact:
Storm
PO Box 3527
Portland
OR 97208
USA



Blood Axis Discography



Information/Lyric Booklet (1991, Storm)

Walked In Line/Ernting - split single with Allerseelen 7" (1994, Storm)

The Gospel Of Inhumanity CD (1995, Storm/Cthulhu)

Ultimacy - forthcoming CD in 1998

Compilation Appearances

Lamp Of The Invisible Light CD (1992, Cthulhu)

- Lord Of Ages

- Electricity

Im Blutfeuer CD (1995, Cthulhu)

- Walked In Line

- The Storm Before The Calm, Part One

The Pact, Flying In The Face CD (1996, Asafoetida)

- Eternal Soul (Germania Mix)

Mysteria Mithrae CD (1996, Athanor)

- Bearer Of 10,000 Eyes

- Lord Of Ages (Re-recorded)

Souvenirs From Hell CD (1997, Cthulhu)

- Life

**Michael Moynihan/Blood Axis
have also contributed to:**

Boyd Rice And Friends

Music, Martinis And Misanthropy CD/LP (1990, NER)

NON

Easy Listening For Iron Youth CD/LP (1991, Mute)

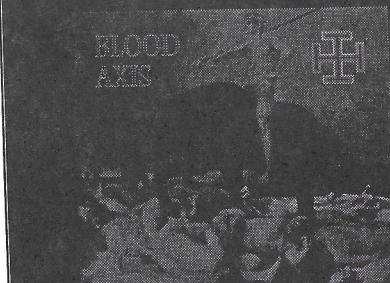
In The Shadow Of The Sword CD/LP (1992, Mute)

Electric Hellfire Club

Kiss The Goat CD (1995, Cleopatra)

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